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**DUKE'S WOMAN**

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*of the morganatic marriage of the Grand  
Nicholas—a scandal of international  
into the maelstrom of war and revolution.*

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**Tacdonald and Jane's**

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# Blood, war and the will to win

By G. L. Huxley

M. I. FINLEY and H. W. PLEKET:  
The Olympic Games  
The First Thousand Years  
138pp. Chatto and Windus, £5.

Ancient Olympia is a numinous place. Zeus, "the father of men and gods" who presides over the tumbled columns of his temple, can still thunder there at those who are ignorant or forgetful of his presence; by the precinct of Pelops the victors' sacrifices recall the deadly chariot race for the hand of Hippodamia; and Alpheios, the sacred river, runs from mensural Arcadian caverns past the Altis towards Syracusan Aetolia.

"Probably nothing is harder for a twentieth-century westerner to grasp, at least beneath the surface," wrote M. I. Finley and H. W. Pleket in *The Olympic Games*, "than the operations of a polytheistic religion." Indeed it is hard, but to think of Greek gods and heroes in their own landscape can help a little. The co-authors are not concerned with the myth-history of Elis, and the reader will not find in the index the name of King Iphitos, the reputed institutor of the games sacred to Zeus; but there is recognition of the significance of Herakles in local cult at Olympia and in the religion of athletes. Through his labours the son of Zeus and Alkmene earned divinity, and a mortal athlete, too, could by his exertions come to immortality in the minds of men, if he had an experienced poet to salute him. The renown of success in the games could confer on the winner of many victories the dignity of a hero, and Simonides was being true to his beliefs, not implausibly flatterer, when he said of Glaukos the Karystian, who as a boy had punched a coultier into his father's plough with his fist for a hammer, that "neither mighty Polydeukes nor the iron son of Alkmene would lift hands against him."

In our time victorious athletes and sportsmen enjoy state acclaim, but their privileges start even now (except perhaps in Warsaw Pact countries) slight in comparison with the political esteem or titles to which the victors of ancient times were entitled. In the Hellenistic era, and later, civic budgets regularly made provision for victors in sacred games. "The fiscal drain was not negligible. Hierapolis on the Nile was known to have paid out 50,000 drachmas in the third century AD." Modern attempts to distinguish unpaid amateurs from paid professionals have no ancient precedent, and the two authors are appropriately scornful of the notion that "true amateurs" ever existed in antiquity. There were trained professionals and there were trained amateurs, and neither kind of athlete entered the games at Olympia simply for the sake of competing for the olive wreath.

Criticism of athletics was to judge from the surviving evidence, rare. Xenophanes thought that his wisdom was better than the strength of men and horses; a city, he said, is not better governed if it has fine athletes, but his was a lonely voice. The "best men" (who were also the richest) in city-states took for granted a connection of noble pedigree with athletic excellence. In the Hellenistic era, the aristocratic superiority was Erasmian, whose *Ephemerides* celebrate athletes, honour their families of athletic descent, venerate the places where the games were held, and worship the gods who presided over the contests of the "Circuit"—Zeus at Olympia and Nemea, Apollo at Delphi, Poseidon at the Isthmus. Powerful men were most drawn to the spectacular events; magistrates such as the Spartan monarchs did not have to compete in person; they delighted in the conspicuous use of their own riches; and there was no loss of face at any failure to win, since the rider or driver could always take the blame.

There was a rule that non-Greeks could not perform in the games, but in practice participation could be evidence of Greekness. Herodotus says that some Greeks objected to the admission of Alexander son of Amyntas the Macedonian, but the king convinced the officials at the games that, as an Argive by descent, he was a Hellenic and therefore entitled to compete. In later times the rule requiring Greekness was harder to enforce as the definition of Hellenism changed after Alexander's conquests, and the ban was often prudently waived. A non-Greek who took part was the future emperor, who entered a chariot race; "we may unhesitatingly assume . . . that he did not even have to go through the motions of providing a fictitious family tree," say the authors firmly.

The modern games had little in common with the ancient, even before Coubertin's quest for an ideology turned sour. The ancient games were held without a break (the early "Olympiads" were periods of usurpation in the long struggle between Elis and Pisa for control of the games; they were not times of cancellation). The modern games have so far been cancelled three times since they were first held in Athens in 1896. To the Greeks, losing was shameful and what matters was coming first. Winter Olympics were beyond their ken, and they would have been puzzled by modern teamwork of runners-up, teamwork and timekeeping, for instance, no way of saying "to break a record" in Greek.

Another difference is the exclusion of women, even as spectators, from the great games at Olympia.

## Mathematical models of the world

By Matthew Hodgart

JANET BORD:  
Mazes and Labyrinths of the World  
181pp. Latimer New Dimensions, £7.50.

The maze is a favourite symbol of writers, perhaps because it evokes some elemental fears and can be allegorized to earthly both of these virtues are displayed in one of M. R. James's best ghost stories, "Mr Humphreys and His Inheritance," which contains a parody of a seventeenth-century sermon: "I have heard or read whether in the way of Parable or true Relation I leave my Reader to judge, of a Man who, like Theseus, in the *Attic Tale*, should adventure himself into a Labyrinth or Maze." The man brings back a jewel from the centre but only after a terrifying experience: "and after the Labyrinth serve for an image of the World itself wherein such a Treasure (if we may believe common Voice) is stored up." It is a key symbol in *A Portrait of the Artist*, in which Stephen wanders into a maze of narrow dirty streets, and thinks: "of the howl-like man whose name he bore soaring out of his captivity on osseous wings." The maze of the labyrinth is religion and nationalism. An even stronger use of the concept, symbolizing presumably the difficulty or impossibility of reaching the goal of the Law, occurs in Kafka's *The Castle* and *The Trial*. More recently the image has become a metaphor for the human condition.

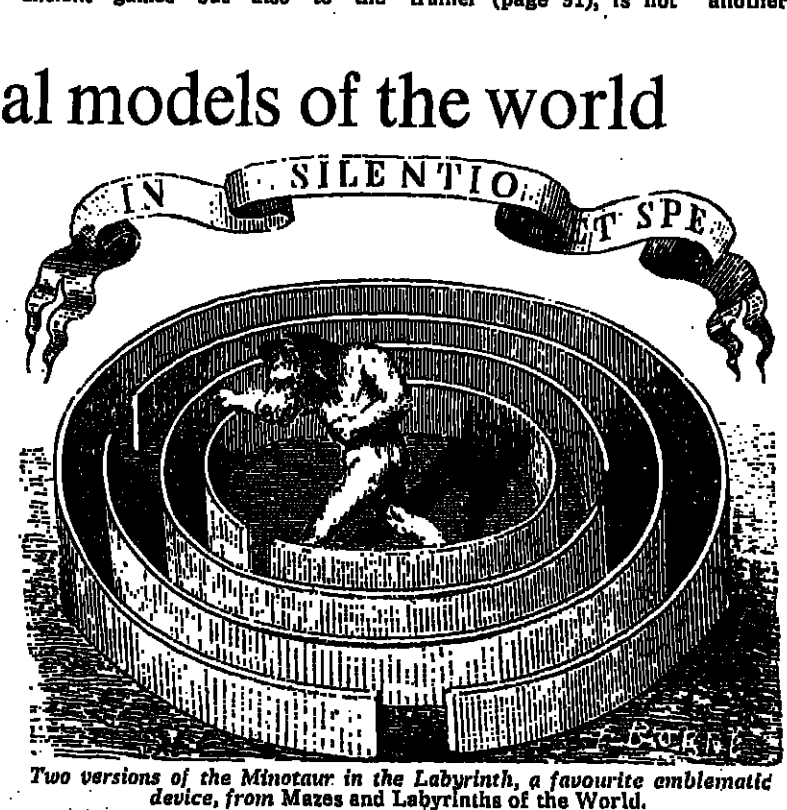
Janet Bord's book is a collection of essays on the history and symbolism of the maze and labyrinth. She traces the maze from its earliest appearance in the ancient world to its modern use in literature and art. She discusses the maze as a symbol of the human condition, of the journey of life, and of the search for meaning. She also discusses the maze as a symbol of the divine, of the sacred, and of the eternal. The book is a well-written and informative study of a subject that has fascinated writers and thinkers for centuries.

From the last I rediscovered that in Gardner's few but classic books, first printed in the *Scientific American*, which explains clearly the mathematics of the maze. A maze is the graph of a path from an entrance to a goal which can be imagined as the path from the base to the tip of a tree. This path may

be a simple path, or it may be a path that branches out and then rejoins itself, or it may be a path that branches out and then branches out again, and so on. The maze is a mathematical model of the world, and it is a model that has fascinated writers and thinkers for centuries. The maze is a symbol of the human condition, of the journey of life, and of the search for meaning. It is a symbol that has been used in literature and art for centuries, and it is a symbol that continues to fascinate us today.

From the blending of Professor Finley's historical insight with Dr Pleket's archaeological skill has come a splendid book. In an Olympian year their joint efforts are sure to be crowned with commercial success. Text and illustrations are harmoniously integrated, and the presentation is neat from beginning to end. A few specific references would have helped the reader to explore particular topics; notes could have been added without difficulty, since it is plain that the authors have worked carefully through the evidence. The book is a valuable addition to the study of ancient Greece, and it is a book that should be read by all who are interested in the ancient world.

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Two versions of the Minotaur in the Labyrinth, a favourite emblematic device, from Mazes and Labyrinths of the World.

1200 BC, Roman mosaics, early Renaissance paintings, medieval church floors, and even the fairly modern English turf-cutting maze. If Theseus's labyrinth had been of this type it would have presented no problem: all he had to do was to go right down the winding passage without hesitation, kill the Minotaur and return by the way he came; there was no way he could get lost.

This, of course, would make nonsense of the story about Ariadne's clue. It is difficult to be certain about the reading of some of the ancient mazes, for as I can make out the earliest multicursal maze shown here are some plans printed at Nuremberg in 1510; for the first time you have the agonizing external choice of right or left. The earliest choice of right or left, the earliest multicursal maze, seems to be even later, perhaps not before 1632; Hampton Court maze, laid out in 1690, is multicursal, but it is a fairly elementary way, and therefore there are some beautiful multicursal designs, especially for French and Italian gardens of the eighteenth century.

Since the unicursal maze offers no problem, it is merely an ingenious and often elegant method of compressing a long track into a small area. But the multicursal maze, in which you have junctions of paths, does offer problems: is there a simple rule for getting to the goal and back again? In the case of a simple-connected maze, there is: just keep the same hand

in contact with the wall all the time. When you get to a dead end you will have to turn round and come back along the path you came in by. This is a simple rule, but it is a rule that is not always followed. In the case of a multicursal maze, the rule is more complicated. It is a rule that is not always followed, and it is a rule that is not always followed. In the case of a multicursal maze, the rule is more complicated. It is a rule that is not always followed, and it is a rule that is not always followed.

I add a few comments on matters of detail. It is odd to say that Elis was "underdeveloped," a word which introduces irrelevant notions of current industrial economics. Besides, excavations in the city of Elis and topographical studies prompted by the Pausanias Barrow suggest that the homeland of the Sophists was not poorer or less cultured than most other parts of Greece. Could not the wealth at the Pythian Games have been of bay (*laureus nobilis*), rather than of laurel (page 24)? Plutarch's friend, Melesias, an Athenian trainer (page 91), is not "another

Athenian Melesias," he is with Melesias (page 90), the Athenian conservative, the Thucydides (see H. Gery, *Essays in Greek Literature*, 1951), and Thucydides gave his best wrestlers in Athens the one to Xanthias, the Eudoros (Plato, *Meno*, 80a on page 90 is a slip). The names at Actium, before the Roman League assumed reality, was regularly called Actium (not Anactoria, as it is given in the caption to Plutarch's text of the inscription). The statement that "Sparta found it unnecessary, since a training was the exclusive of all citizen males (age of seven)" is questionable. Plutarch's account of the great earthquake at Sparta in the fifth century BC, in which the city was destroyed, is a story that is not always followed. In the case of a multicursal maze, the rule is more complicated. It is a rule that is not always followed, and it is a rule that is not always followed.

How did the starting gun, a chariot race? It is a question that is not always followed. In the case of a multicursal maze, the rule is more complicated. It is a rule that is not always followed, and it is a rule that is not always followed. In the case of a multicursal maze, the rule is more complicated. It is a rule that is not always followed, and it is a rule that is not always followed.

For Dickens what was needed would have been some audio-visual equipment to record not only his voice but the gestures of a great actor (who happened also to be a great novelist): the lifted eyebrow, the manipulation of fingers to show how the Cratchits' Christmas dinner was prepared, and the "wonderfully expressive eyes" described by many of those who heard and witnessed him. As Kato Field, who watched him many times, reports: "What Dickens does is frequently infinitely better than anything he says, or the way he says it." Another observer, contrasting his performances with those of Thackeray and Hazlitt, commented: "He recites rather than reads; his delivery is more than his powers of vocal and facial expressions are very great . . . and he applies them heartily to the due presentation of the creations of his matchless genius."

Without benefit of the audio-visual equipment of our day, how can these extraordinary readings be reconstructed for us? Philip Collins's splendid edition of the readings provides a battery of materials for each of us to attempt some kind of reconstruction. The principal components for such a purpose are the texts of twenty-one readings, ten of which are published here for the first time.

Most of these texts are based on Dickens's own "prompt-copies" that he, his secretary, or his amanuensis wrote in his own hand. The readings which he marked up during the strenuous preparations he made for his performances. These texts have been passed down by Professor Collins and his assistants, and they are now published in this edition.

These are appendices of variants gathered from the manuscript (now in the British Library) and the proofs, which show "no startling changes of plan, but many incontestable improvements" and various lifetime editions. The "General Notes" deal mainly with the volume's conclusions, dealing mainly with the volume's conclusions, dealing mainly with the volume's conclusions. The volume is a well-written and informative study of a subject that has fascinated writers and thinkers for centuries. It is a volume that should be read by all who are interested in the ancient world.

## One man in his time

By George Ford

PHILIP COLLINS (Editor):  
Charles Dickens: The Public Readings  
466pp. Oxford University Press, £15.

"Hear Dickens and die; you will never live to hear anything of his kind so good" so wrote the reviewer in the *Scotsman* in 1868, after attending one of Dickens's stunning performances as a public reader of his own writings. Two years later, when Dickens himself had died, the opportunity for the reviewer to hear another speaker described as "the greatest reader of the greatest writer of the age" was lost for ever. And unfortunately the sound of a voice that is still so good is never mechanically recorded for posterity. Nineteen years later, Thomas Edison was to come to England and make the first recordings of Tennyson, another of the great voices of Victorian age. Edison's equipment was of course imperfect, and the surfaces of his cylinders have badly deteriorated, yet anyone who has listened to the recording of Tennyson's "Chorus of the Brigades" is grateful, despite the distracting background noises, that we have at least a sample of the laureate's fabulous lung power.

To have perpetuated Dickens's performances as a reader, however, is evident that Edison's phonograph (invented a few years after Dickens's death) would not have been an adequate device.

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these, like the *Carol*, are from the relatively short Christmas books and from the periodicals. The remaining nine are from the novels, and it is fascinating to watch how an artist goes about compressing his own work.

*Copperfield*, which was Dickens's own favourite production, was telescoped into a two-hour reading session. His version of *Great Expectations*, which curiously enough was never performed, displays a clean basic narrative-line. This is achieved, in part, by simply eliminating a number of characters including Orlick, Trabb's boy, and even Biddy and Estella. As a reader, one of Dickens's most dazzling qualities was his capacity to act a variety of roles and voices, from the deep tones of Foots or of Florence Dombey and Dora Spaulow. On some nights he threw himself into as many as twenty different parts. When Dickens read *Great Expectations*, it was clearly not because he did not feel capable of performing his parts. It was simply "No room," as the March Hare said in *Alice*.

In addition to the twenty-one texts, this edition provides three kinds of data that help us to reconstruct the readings. In his long introduction and in his headnotes, Professor Collins quotes extensively from Dickens's letters, and in his footnotes he cites his marginal remarks from the prompt-copies. Typical of these stage directions to himself are such entries as "Look to 'mystery' or 'Mystery'." "Jolly" or "Anger". Also, as a clue to Dickens's intentions, Collins has indicated which passages Dickens underlined or double underlined. Most interesting, and which are the reports on the readings by those who were present, are the reviews and letters of the period, chiefly useful in his unpublished set of marginalia by W. M. Wright, an observer unidentified except as coming from the Atlantic seaboard of North America. Wright provided himself in advance with a printed copy of the text he was to hear Dickens read, and during the reading he copied into the margins a record of how various passages were acted: for example: "I pause. Look to 'Lace'." "Stare. Handkerchief to eyes." or "Hands in pocket."

Aside from these fine points of detail the reports from reviewers and other spectators bring back for us the electric quality of the readings. There were a few exceptions. Henry James, for example, was not amused. He found the readings to be "monstrous," "hard" and "cheerless." Yet such reservations were rare. Most members of the audiences were overwhelmed by the sure-fire humour of *Mrs Gamp* or *Bardell and Pickwick* as well as by the horror generated by the notorious late reading, *Sikes*, which prompted the retired Shakespearean, Macready, to exclaim: "TWO MACBETHS!" Carlyle, in fact, contended that Dickens "acts better than any Macbeth in the world; a living tragedy, a heroic drama, a noble performance under one hat"—and Carlyle was hard to please, especially in a theatre. Professor Collins himself sums up the story of this triumphant reception: "I have probably read more press reports, and other records and reminiscences, of the Readings

also quotes an important interchange between Forster and R. G. Trelgely in 1905. There are appendices of variants gathered from the manuscript (now in the British Library) and the proofs, which show "no startling changes of plan, but many incontestable improvements" and various lifetime editions. The "General Notes" deal mainly with the volume's conclusions, dealing mainly with the volume's conclusions, dealing mainly with the volume's conclusions. The volume is a well-written and informative study of a subject that has fascinated writers and thinkers for centuries. It is a volume that should be read by all who are interested in the ancient world.

than anyone since Dickens and his four managers; and it is not, I feel sure, my partiality for him (which it should not) that makes me say that reports were overwhelmingly favourable, with many more running to the superlative and ecstatic end of the scale than to the dismissive or severely critical.

The editing, of course, inspires confidence. A few years ago, in reviewing the state of Dickens studies, I noted that the 1960s represented a high water mark in the editing of Dickens's texts, beginning with K. J. Fielding's edition of the speeches in 1960, and the launching of the great Variorum edition of the letters and the Clarendon edition of the novels. The decade also saw the publication of Harry Stone's edition of the *Uncollected Writings from Household Words*, and on a smaller scale, the Norton Critical Edition of *Hard Times*. Professor Collins's *Charles Dickens: The Public Readings* carries on this good textual work into the 1970s.

From an authority on Dickens as eminent and established as Professor Collins we expect his book to be as good as it is, but for anyone who knows some of his earlier writings, there is a special dimension in its being at last available. Clearly this edition has been a labour of love. Collins has been telling us for several years past that "remarkably little is known" about "an activity to which Dickens had devoted much of the last twelve years of his life" (1970), and in an article of 1974, "How Many Men Was Dickens the Novelist?", he argued eloquently for the necessity of critics recognizing the importance of the actor and public reader in any assessment of Dickens's art, citing to good effect, John Forster's observation about his friend: "He took to the higher calling, but it included the lower." And in his present acknowledgments, Collins mentions how much he has derived from the enthusiasm of his seven-year-old son for the historic Dickens. His son's response, he remarks touchingly, and perhaps defensively, helped to cheer me in some of the basic Dickens which the academic student of his works is tempted to forget or undervalue.

My guess would be that the disagreements hinted at in this sentence refer to such critics as I. Hillier Miller, someone whose writings "forget" the novelist who gave public readings. Elsewhere Professor Collins has expressed his admiration for Miller's intellectual brilliance, but lamented that the Dickens he creates . . . bears only a tangential relation to the author who lived between 1812 and 1870, edited popular weekly magazines and gave public performances. As we are told in the introduction, Miller, in 1970, page 160, Miller, that is, has presumably read such historic productions as *The Chimes* but has preferred to overlook them in his critical studies. The other verb in Professor Collins's sentence, "undervalue," might perhaps allude to another brand of Dickensian criticism represented by F. R. and G. D. Leavis. The opening page of their joint production, *Dickens: The Novelist* (1970) asserts in their characteristic style: "We should like to make it impossible for any academic authority to feel that, in doing," asserted "Dickens" character," with historic gusto, he pays the recognized appropriate tribute to the creative gift."

Dickens himself seems to have suffered few qualms on the score of such "historic gusto". He worried for a period that it might be, as he said, "historic gusto" from the platform, but once launched on this career in 1858, he believed in it with a passion.

As Professor Collins and others have noted, the painful break-up of his marriage, at that date, had much to do with his need to establish an intimate contact with an audience. And in addition to the domestic crisis, his need for an audience was reinforced: "It seemed to me, by his having arrived at a state of mind of which we get only glimpses in his letters, a state in which he was confronting the loneliness of the monumentally successful man. Carol T. Christ, in a recent book, *The Final Days of Dickens*, writes that he is 'only one of several writers of the period who associates self-consciousness with social alienation and self-imprisonment and who see

it as a dangerous threat". For Dickens the reading platform was a crucially important way of breaking down the prison walls of the self.

Granted the importance of these readings to Dickens and to his Victorian audiences in England and America, the final question is, of course, is whether they remain important to us? Professor Collins does not shrink from the fact that some features of some of these readings are embarrassing to contemporary taste. He cites "Dickens's hammy gestures", as, for example, in *The Poor Traveller* (described as "this feeble story") when Private Doubledick "stretched out his imploring hand".

*Boots at the Holly-Tree Inn*, he notes, "may strike the modern reader as coy and embarrassing" (as it certainly struck the Victorian audience). It is in his choice of works for his readings, "over-represents the earlier fiction." The great series of novels from *Bleak House* to *Our Mutual Friend* (the novels upon which his critical reputation now most depends) were largely excluded from his repertoire.

How then are we to respond to the Dickens we confront in this edition? If we are indiscriminate, we may simply applaud; if we are fastidious (like Henry James) we must not do it to ignore what we see on the covers of this book. It is essential to have in mind that the genius who wrote the opening

chapter of *Bleak House* was the same person who wrote *The Poor Traveller* and riddled reading it aloud to vast audiences. The place to start in any discussion of Dickens's special form of fiction is with the account his daughter Annie provides of having secretly watched him composing *Hard Times* in his study. As Professor Collins summarizes the account, Dickens "would rush to a mirror, make 'extraordinary facial contortions' in front of it, at the same time 'talking rapidly in a low voice', and then go back to his desk and write. It was, as it were, a private 'reading', as an immediate preliminary to writing." The result of this method of composition might sometimes be unsurpassable or sometimes execrable, but in either case one effect of it is that of all our novelists it is Dickens whose writings remain the most susceptible to being effectively read aloud—even the most unattractive passages in a classroom can discover Dickens heard the voices of his characters before committing them to paper. And his involvement had other dimensions as well, as one of Professor Collins's notes to the *David Copperfield* readings illustrates:

"Do you recall when you read aloud?" a twelve-year-old American girl asked Dickens, when she layd him on a train. "We all do in our family. And you never read about Tiny Tim, or about Starbuck when his body is washed upon the beach, on Saturday nights, or our eyes are too swollen to go to Sunday School?" Yes, said Dickens, and said about Starbuck, Dickens answered quietly.

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**By Joseph Frank**

Dostoevsky, like Dickens was a surprisingly effective reader of his own works, as well as a brilliant vocal interpreter of Russian poetry in general. One of his favourite pieces, which he was frequently heard to read at public literary gatherings, was Pushkin's poem *The Prophet*. At the celebration organized for the unvailing of Pushkin's monument in Moscow in 1880, Dostoevsky whipped the audience into a frenzy by reading the poem, which included a declaration of this poem; and the audience shouted that he himself was the prophet described in Pushkin's verse. Dostoevsky, to be sure, scarcely thought of himself as prophet or seer, but he was a religious man. But in calling his works "fantastic realism", or realism "in a higher sense", he certainly included the possibility of being able to foresee the drift of coming events—such as why he was exiled to Siberia. And although the newspapers appeared to confirm the characters and ideas he had depicted in his novels.

**Dostoevsky and the Age of Intensity** thus takes its place among those works on Dostoevsky which view him as a man of a particular time, with its own particular symptoms, expressions, and its own time (and our own by anticipation), rather than as a writer engaged in creating works of literature which are, especially in this case, cannot ever be completely separated, nor is it my intention to imply that they should be; but some balance between them ought to be struck. In this sense, *Dostoevsky himself, in his controversies with the radical critic Nikolaï Dobroljubov*, argued that the inferior works of literature were ineffective even as social-political tools, and while this view was excessively idealistic, it at least indicates that Dostoevsky's passionate involvement in the revolutionary issues of his time and country did not exclude a concern for art.

perhaps himself fallen victim to the very cultural malady that he deplores—the replacement of precise discrimination of values by the “intensity” of shock-effect.

Luckily, Dostoevsky’s “art” is sweet under the carpet very quickly, and the book gets down to its real subject. This is defined by the quotation from Nietzsche, Man does not know his own history, since as an epigraph. Why has “the nineteenth century, with its glorification of humanism, freedom, and the rights of man,” led straight to “the horrors of the twentieth,” which “has surpassed all previous centuries in crime against humanity”? It is this momentous question that Mr de Jonge sets out to answer, with the help of Baudelaire and Dostoevsky; and his response will be familiar to all those who remember *Le roman expérimental* or *Romanticisme* (still eminently worth reading), and/or the anti-Romanticism that T. S. Eliot took over both from his old teacher Babbitt and from Charles Maurras, and others. The answer is, of course, the French tradition. Mr de Jonge, so far as one can tell, is not directly influenced by this now unfashionable current of ideas; but he seems to have arrived at many of its conclusions by the same route, and to have been alerted by Nietzsche, and Mallarmé posed by Nedetzko Mandelstam and seeking some answer in the cultural history of the past century and a half.

The bulk of Mr de Jonge's book is devoted to discussing Dostoevsky's novels in the perspective provided by Western Romanticism, with Baudelaire arbitrarily selected as its archetypal representative. Dostoevsky too was fascinated and enthralled by the French city, and used it very effectively as background for the social misery and despairing isolation of his characters. Rather than dwelling on the specifically Russian symbolism that links Dostoevsky's treatment of Petersburg both with Pushkin's *The Captain's Daughter*, *The Idiot*, *The Queen of Spades*, and Andrey Blyely's *Petersburg* in the future, Mr de Jonge concentrates on the city as the site of moral disintegration and loss of organic community as we also see in the French literature. Here we may be local patriotism that impels him to single out Dostoevsky's short visit to London in 1862 as a decisive moment in his grasp of this theme, and to claim that London was the first focus for the image of the city for Dostoevsky's novel. Nor at all: Dostoevsky's first novel, *Poor Folk* (1845), makes effective use of Petersburg as a humanly destructive environment, and, while the *Naturalists* of the Russian literature of the 1840s, deriving from Gogol's Petersburg stories and the French physiologies (sketches of Parisian life), used the city in the same way, Dostoevsky's visit to London confirmed all his forebodings about the city, and the materialism of Western "progress", which he saw as a consequence of the materialism also being advocated by the Russian radicals of the 1860s; but it did not have a crucial impact on the image of the city in his works.

The modern city was the home of the social and political nihilism, materialism and utilitarianism which Dostoevsky abhorred, and which he attacked in one work after another beginning in the early 1860s. Mr de Jonge devotes a series of chapters to such attacks, drawing out the moral-social implications of the relations of Dostoevskian characters and motifs by tracing their relation to issues that are still very much with us. Social engineering, with its intolerable restraints on human freedom, leads to the exasperated revolt of the underground man, Raskolnikov and others, and the final chapter does reveal the morally repugnant consequences of a literal application of the pecuniary ethic. Both Prince Myshkin in *The Idiot* and Vorsilov

In *A Raw Youth* suffer equally from a sense of cosmic alienation. The social chaos resulting from these new ideologies is dramatized most explosively in *The Devils*, and by implication haunts *The Brothers Karamazov*.

After surveying Dostoevsky's hostile diagnosis of the modern world in an interesting (if somewhat repetitious) fashion, Mr de Jonghe then goes on to argue the much more disputable claim that Dostoevsky's characters turn to "intensity" as a substitute for "the whole meanings" in which their lives are lacking. This is done in a section devoted to the "modes of intensity" exhibited by their behaviour—such modes being "drunkenness, apoplexy, gambling, nihilism, the desire to abolish time, and finally libertinism. All these distractions are freely indulged in by one or another Dostoevskian type; but the significance of such behaviour is simply that it is due to the craving for "intensity." We are back again with Baldaire and the heroin addict, and the same issue arises even more acutely because Dostoevsky's characters are so manifestly conscience-stricken and guilt-ridden. It is simply not possible for example, that sometimes like Svidrigailov and Stavrogin have "no sense of identity, and hence no capacity for self-recrimination and guilt." If so why are they haunted by the memory of their atrocious crimes? Mr de Jonghe's thesis constantly forces him to misread Dostoevsky in this way.

Even more, it impels him to accuse Dostoevsky of himself of "complicity" in all the horrors that he depicts. (Would Mr de Jonghe apply the same sort of reasoning to the Shakespeare of *Titus Andronicus* or, for that matter, of *King Lear*?) The reason for this, I think, is that he seems to be that, and that Dostoevsky was too secretly sympathetic to what he nominally castigates. It is easier to maintain that in his delineation of "modes of intensity" he genuinely confuses and confounds all moral distinctions. Dostoevsky, for example, is indiscreet enough to tell the difference between positive (i.e. moral) suffering and pleasure derived from pain, even though he satirizes precisely this inability at the conclusion of *Notes from the Underground* man violently accuses the humiliation of the prostitute Liza with the reflection that her suffer-

ing will "do her good". And, citing a passage in which Dostoev himself labels the masochistic behaviour of a character as an "ego of suffering" (thus implying a clear distinction between this and non-egoistic suffering stemming from repentance and humility), de Jonge flatly concludes that Dostoevsky reached a point where "he could no longer distinguish between good and evil, pleasure and pain."

Such a position, however, can only be maintained with the aid of a severely limited and one-sided reading of Dostoevsky—or rather not a reading of his works at all, but of fragments torn out of their text and interpreted in an arbitrary and tendentious fashion.

Mr de Jonga, to his credit, is unreasonably aware of this problem and lets the cat out of the bag in his opening speech. He writes:

Now, of course, Dostoevsky's view that suffering must be accepted without question, it provides a path to purification and enlightenment, is a vital part of his Christian religious view of the universal guilt of all mankind. It is the basis of a Christian resolution to "redeem the world" and "take all to take on" in so far as strength permits, the full share of the burden which is bestowed for us all. . . . It would be a serious distortion of this aspect of Dostoevsky's doctrine, which is not directly relevant to our analysis, not to accord it the place to this aspect of his doctrine in accordance with the nature of universal guilt (italics added).

Here we have the admission that Mr de Jonge has simply left out of consideration all those elements in Dostoevsky's world which can show that he was perfectly well aware of the distinction between good and evil, and in no danger of mistaking one for the other.

What is valuable in the Mon-  
Jonge's book is the demonstration  
of Dostoevsky's undoubted insight  
with the more morally questionable  
aspects of Western Romanticism  
and the analysis of his insight into  
the moral and spiritual danger of  
a cultural process which has re-  
sulted in a premature, an immature  
of sensuality.  
But Dostoevsky is neither the *Qu-  
guis du Sado*, Rimbaud nor the  
treatment; neither a *De-  
Purist* or *Surrealist*; Mr.  
Jonge has just been carried away  
by his thesis. And his attempt  
to turn the greatest and most de-  
voting opponent of moral nihil-  
ism into a proponent of the  
modernist advocates and  
rejected as moribund and re-  
leading.

**By H. T. Mason**

**THEODORE BESTERMAN (Editor) :**  
**Studies on Voltaire and the**  
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de Mme de Graffigny  
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**Volume CXL**  
218pp. £9.60.  
Banbury : The Voltaire Foundation.

Tel au'en lulandine . . . Samuel

Taylor's claim that Voltaire is "the dominant intellect of eighteenth-century France" (CXXXV) receives strong backing from the *Studies*. The enormous range of the *philosophe's* imagination and activity forms the basis of the three full-length works and accounts for his few new original contributions. The *Studies* are a series of quality, in the other three volumes. Such prodigious output by diverse hands, over the space of mere months, astonishes one and leaves another wondering how the rich Voltaire left behind. Historiography, stories, plays, marginalia, additionally to the correspondence, Voltaire at Cirey, at Ferney, on his deathbed in 1778, and the usual one or two more of the contributions this present batch provides.

The star item, however, relates to the most peripheral of these studies. English Showalter (CXXXIX) has meticulously presented and edited a selection of correspondence from that priceless recorder of significant trifles, Mme de Graffigny, who gained her place in history by a detailed account of the Cirey lifestyle during two winter months that she spent in the chateau in 1738-39 observing Voltaire and Mme du Châtelet at close quarters. Mr Showalter's

the correspondence rather than the character of that, up to the end of 1739, which was the indefatigable lady now back in Paris, still noting down for herself the impressions of the letters (and, as sole recipient of these letters) he had made. The possibly observations on the society in which Voltaire and his friends were then moved. These letters are prepared for the use of the French Academy, which scholarship that characterize the Voltaire and Rousseau Correspondences in the Besterman and Leigebach respectively. Besides which the editor has also included a list of (CXXXV) a lucid reworking of the tangled quarrel between Mme de Gragny and her Clèry husband, leaving more sympathetically to the young woman, and to the visitor than almost anyone else has done, and highlighting some of the tensions already present, albeit the quarrel between Voltaire and his mistress.

David Lévy's task (XXXXX) is less glamorous one. Voltaire's biblical criticism is one of the duller sides of his polemical work, counting virtually nothing of consequence. Under the pretext of being excessive, and one cannot help sympathizing with Mr Lévy when, in the heart of this dense material, he takes up the words of the Bible, he wants to comb "cette masse déparée". The author has, however, stuck to his task, with tenacity and without any concession. He takes up in his study of the Pentateuch, the sources he employs, his attitude to orthodox Christianity, his position to criticism, and the criticism he claims. The conclusion is solid and the conclusions are sensible. But the study leaves one with a feeling of incompleteness, and it is possible, since no index is provided, to a work that desperately needed one) to see the wood for the trees.

**By Dudley Wilson**

**DOROTHY GABE COLEMAN :**  
**Maurice Scève : Poet of Love**  
**Tradition and Originality**  
 210pp. Cambridge University Press.  
 £6.50.

This is the third book on Maurice Scève to appear in the past two years. Yet Scève is reflected in the writings of his contemporaries as a poet who was perhaps rarely considered as such. At the beginning of the seventeenth century his *Œuvre* (published in 1554 and again in 1564) was receiving more attention as an emblem book than as a whole. The revival which occurred towards the end of the nineteenth century did not venture to put Scève forward as a major figure. Even in the 1920s Valéry Larbaud, in his *Œuvres complètes*, was impunct in itsure to his "Notes sur Scève", refers deprecatingly to "le culte scévien". Indeed, like so many French writers of this period, he was really too small to fill the cumbersome machinery of the French system of state doctorates produced in 1948, under the name of Verdun Saulnier, an admirable but little remembered thesis on him and his work.

Since then, academic critics, basing themselves on this and on the edition of the *Œdipe* published by Eugene Parturier in 1916, have brought forth a crop of articles and books. In 1974 there appeared a score of articles, two theses, two translations into English and five books, together with two editions of Scève's work. One of the latter, the first complete one (edited by Pascal Ouguard, Marcuz de France, 1974), and one facsimile edition of the *Œdipe* itself (Scolar Press, 1972) in addition to the flood of academic criticism, Scève's poetry has inspired much more literary work, culminating recently in the *Œdipe* of Maurice Scève, "Le *Œdipe*" (*Œdipe*, Paris, 1974). This meditation, almost a mystical companion, which forms a strange canon to his more orthodox edition of 1544, is by Guy de Maupassant, 1975 Paul Ardouin, representing the long French tradition associating medicine and literature, produced a magnificently illustrated volume of the *Œdipe* in 1975. The Renaissance and entitled Maurice Scève, *Prince des lumières, virtuouse du regard, filen de l'auroure*.

Dorothy Coleman's more modestly

illed *Maine Scève: Poet of Love* is a reflection of the author's philosophy. It is less philosophical than Stauffer's, less bitter than Guidici, more genuinely cultivated than Ardouin, she has chosen an approach more thoroughly in tune with English than with French critical methods. The tone is set in an introduction which comments sensitively on poems by Mallarmé, by Horace and by Scève, but the impression that poetry is a subject which has not interested the century and that Scève's own reading is mainly among Latin authors is dispelled by the rest of this intelligent study which continually forces the reader to experience the beauty of the saint's love on a level as Dr Coleman herself. In her second chapter "Insumoramento" she again examines three texts—Propercius, Petrarch and Scève—this time as a part of an account of Scève's preoccupation with the part played by vision in the first onset of love. On Plato's *Pinocchio* commentary on *Clitandre Symphonie* but omits what is perhaps the most relevant of his notions in this context—"Amor vulgaris est fascinatō quædam" (VII, 4)—which deals with the way in which the eye fascinates by producing a kind of "phantasy" in the observer. It regards steadfastly. It is true of course that a book on love poetry is not a treatise on science, and Dr Coleman's book is deliberately more sensitive than it might be to the literary aspects termed a dialogue between a poet and a reader.

The vva in chapter 3 ("Tradition") are an intelligent demonstration of fundamental statements made by critics from Du Bellay to T. S. Eliot on the theme that the writer is installed in a tradition of later influences. Thus Scève says of Scève's *univers fluoreque* is unquestionably true. It is equally true of course that Renaissance writers in their ardent search for the Greco-Roman tradition, were bound to the tradition of the later influences of later influences. Thus Scève has more of the *ridiculous*, more of the *marotique*, more of the relatively trivial Italian Petrarchists and the early Italian dialogue writers than the *l'Amour* can be said to concede. Furthermore his blunders are not entirely unimportant and a great number of his dislaid concerns *du Delle* curiously do not of the *l'Amour* but of the *l'Amour* connected with the visual tradition with which Dr Coleman begins her analysis, in that his arrows are an analogy of the way in which love strikes through the "jet" of spirit in the *l'Amour* and the *l'Amour* for certain Renaissance writers. Cupid is a complete allegory of love, and here we may well cite *Equivoque*, which appears in Dr Cole-

man's rather unevenly presented bibliography, but in an undisturbable edition dated 1554.

Chapters 4 to 6 ("Scève, composer of 'Impressions', 'Oblivion', etc.") are devoted mainly to the *impressions* and are a refreshinging in more subtle and certain terms of the author's previous work in this field. In Chapter 7, a new section receives a thorough treatment and the author wisely starts from scepticism: there are many reasons which lead us to doubt the close association many critics have found between the poems of the *Delles* and the woodcuts, not the least being the lack of correspondence between the motifs as it appears in the poem and the motifs it appears, as up to type, on the therefore easily changeable, the woodcut.

It is on chapters 7 to 10 ("Thematic structure"; "Passion and linguistic control"; "Simple themes"; "Nature and solitude") that the main emphasis of this book falls. In the Index, introduction, available and welcome in Chapter 10, but otherwise we have here a skillful and close-knit pattern of themes and analyses of single poems, all subordinated to a number of illustrious and easily accessible motifs relating in the main to allusiveness and imagery. In the Index, "literary allusiveness" is related to the "creation of a metaphorical language"; the "presentation of erotic themes" and the "transmission of intellectual concepts".

Like so many critics before her, Dr. Coleman feels that there must be a unity in the *Dûlës* and she finds it behind this collection of 449 dilaizms. "The structure of the cycle as a whole forms a vast backcloth in which Scève interweaves themes as much as the Roman Augustan poets, and concludes up stanzas with logical allusions as well as the echoes of previous poetry whether Roman or petrararchist." She fails to demonstrate such a unity, but she is happy to find this it favours the brilliant analyses of separate dilaizms that crowd this last part of the book. Dr. Coleman has begun with the suggestion that poetry is "papers called" and she has followed Scève, the great casual poems, with the "complete blend of intellect and imaginative sensitivity" which belongs to the best metaphysical poetry. And then, finally, she has taken the most casual and absorbent study that applies as well as it as to the poems that make up the *Dûlës*: "Time and again Scève explored the paths that his own experience of love had set, and with a surety that would define himself in language that ranges from the severely abstract to a degree of allusiveness that verges upon a private mythology."

**Rev Filippo Donini**

**ALDO PALAZZESCHI :**  
Tutte le novelle  
987pp. Milan: Mondadori L.9.500.

Palazzeschi himself collected his stories in 1957 in a volume (*Tutte le novelle*) which included some of the best of his work from 1918 (*Il Re bello*), the whole of *Il pianto dei buffi* (1937) and *Bestie del 900* (1951), and another twenty published between 1920 and 1956, in newspapers, plus two new ones. The present edition is a reprint of the 1957 collection, with the addition of 1958, which includes the whole of 1958 in 1986 under the title *Il buffo integrale*. It represents in fact the whole corpus of Palazzeschi's work, to the exclusion of the very early ones from *Il Re bello* which he practically rejected. A fine preface by Gianroberto Ferrara, and the notes, which include a bibliography, by Luciano De Maria complete the book.

Palazzeschi was never a popular writer. Only a dramatization of his best novel (*Sorelle Materassi*) for Italian television in 1972 brought him public recognition. That novel, and his other great achievement, *Stampe dell'ottocento*, appeared

(In the early 1930s) in an adverse climate. They could hardly have been cherished by the Italian establishment of the day – their reflection for the humble people of Florence was too far removed from the themes encouraged by Fascism. Palazzeschi's Florence is not the glorious, magnificent capital of the Renaissance, crowded with imposing works of art and solemn statues, but a small provincial town of shopkeepers and artisans, of poor people whose lives are dull and grey and utterly unheroic. Palazzeschi's favourite characters,

his *buffi*, a collection of funny, eccentric, peculiar individuals, it was not, and is not, and loses, and will not be accepted by the Fascist rhetoric; but they could not meet with Marxist approval either, being utterly devoid of class-consciousness. Palazzeschi remained unpopular also in the 1940s and 1950s.

Things began to change in the 1960s, when with his new novels, *Il Doge* and *Stefanino*, and his new poems, he became the master of a distinguished style, with a reaction of the fantastic vein and the poetical inspiration of his youth. The Neo-avant-garde became inarrestable, and the work of the young of the former Futurist group for forty years seemed to have renounced his past agitations, and now, at eighty, was exploding in an outburst of new energy. The article in this issue is prompted by the appearance of *Il Doge* that Arborello, ungrateful Palazzeschi as the author of *Il*

most brilliant stories" in contemporary Italian literature.

Palazzeschi is a master of realism as well of Surrealism, and his knowledge of the most different human conditions, his ability to present them, his constant evidence of keen, alert, indefatigable observation and study of life in all its manifestations. Such knowledge would not be surprising in a man given to travel and society, but Palazzeschi, apart from a few excursions to Paris, led a sheltered, sedentary life in Florence and Rome and Venice.

The autobiographical element is not conspicuous in his stories. His love for Paris and the Italian cities where he lived shines through here and there, and Florence, his birthplace, of course predominates. Most of his *buffi* are distinctly Florentine, not only for their language, but for their values and virtues, their punning, their wit, their sense of humor, their rampant individualism. In several stories a peculiar suspicion of *buffio* is presented: the lonely, misanthropic old bachelor attended to and assisted by a passing handsome *buffio*. It seems legitimate to suspect, in such characters an autobiographical element, coupled with a good measure of self-curvature and reflexive irony.

Palazzeschi was in fact one of the few Italian writers endowed with a vein which was mostly comic, and even when his stories deal with tragic events, they always remain a long

away from pessimism or despair. When he was a young man, in 1914, he proclaimed, in his *Futurist Manifesto*, that "laughing is the only dignified attitude of man" and that "man never was created for suffering". He certainly kept faith to his belief, and the present book is a testimony to the persistence of his fundamental optimism up to his very old age.

In his preface to the 1957 edition of *Il romanzo novelle*, Palazzeschi remarked that most of his stories had been written in places not far from the house in which Boccaccio composed the *Decameron*, and paid new homage to the "old man of the sea" and "old life" whom he had already praised in *Sorelle Materassi*. In fact the former *Futurist*, one of the founding fathers of twentieth-century Italian literature, was so concerned with the continuity of tradition of Italian storytelling. His outstanding ability in combining the new with the old allowed him to express his modern and often futuristic ideas in the traditional idiom in which even the syntax of Boccaccio finds its appropriate place. Long, labyrinthine sentences with the verb at the end and a fondness for archaic Tuscan words are still present in his writing, but that is frequently relieved with the laconic, almost monosyllabic dialogue typical of Palazzeschi's early poems. And if he professed himself, in the preface to *Il romanzo novelle*, "disciple" of no other modern Italian writer was better entitled to that claim.











# The barbarians within the gates

By G. E. Wheeler

MORRIS ROSSABI:  
China and Inner Asia  
From 1368 to the Present Day  
320pp. Thames and Hudson. £6.50.

The subject of China and Inner Asia is China's relations with her borderland territories—newly popularly described as Outer and Inner Mongolia, Sinkiang and Manchuria—during the Ming and Ch'ing (Manchu) dynasties and the present Communist regime. Morris Rossabi admits that the term Inner Asia is unsatisfactory and explains that he only uses it for want of something more explicit; but the description of Inner Asia contained in his preface is calculated to mislead the general reader for whom the book is specifically intended. Inner Asia is first defined as "the areas lying between the People's Republic of China and the Soviet Union" and later as "including parts of Soviet Central Asia". This seems to ignore, or at any rate to obscure, the fact that the only area lying between the Soviet Union and China is the Mongolian People's Republic, and that elsewhere the two powers are contiguous, being separated only by a well-defined frontier, parts of which, however, are disputed by the Chinese government as "Russia's" or "Soviet" frontiers. The former conclusion in the past. This situation may be deduced from the text of the book; but not being made clear at the beginning, the uninstructed reader is in some danger of failing to appreciate the complete political, military and economic control now exercised by the Soviet and Chinese governments over the whole of their respective dominions.

The book is arranged in four parts: "Ming China and Inner Asia"; "The Russian Advance and the Decline of Inner Asia"; "Inner Asia and the Fall of the Ch'ing"; and "China and Inner Asia in the Twentieth Century". In the first and longest part the author describes in a very interesting manner China's methods of conducting relations with what he thought of as "outer regions peopled by barbarians". These methods were very different from those of other states intent for one reason or another on establishing their influence in regions bordering on their heartlands. Chinese policy did not, for example, at first involve the idea of conquest or, until the eighteenth century, of annexation and colonial administration. Although the Chinese considered themselves just as superior to their "barbarian" neighbours as did the Russians, they made a much closer study of their territories, customs and cultures.

The remainder of the book consists of a condensed history of China's relations with her outer regions from the beginning of the Ch'ing dynasty in the middle of the seventeenth century, and later with Russia both before and after the

Russian Revolution of 1917. This history throws no new light on what is admittedly an obscure subject, being almost exclusively based on already published Western source-material, references to which are meticulously acknowledged. The omission of any reference to Soviet sources and of all but perfunctory mention of Soviet material could perhaps be defended on the ground that the general reader would not be interested in this, but for students it is a serious lacuna. More difficult to explain is the absence of any mention of the analysis of Soviet contemporary writing on Sinkiang included in *Central Asian Review* between 1956 and 1968 and later in *Mizan*, both published by the Central Asian Research Centre of London.

It is in the second half of the work that the inappropriateness of the term "Inner Asia" becomes most apparent. During the Ming dynasty China had a more or less consistent attitude towards the "outer regions". The Ch'ing, as Professor Rossabi explains, have tried to continue this attitude, particularly as regards the restriction of Chinese migration into Manchuria. But they were unable to do so, and by the end of the dynasty in 1911, Manchuria had become a truly Chinese territory and was no longer thought of as an "outer region".

The sinicization of Manchuria has resulted in a very marked difference between the situation on the Far Eastern frontier and the Sino-Soviet frontiers. The former, between more or less solidly Chinese and Russian populations. In Central Asia, on the other hand, the Sino-Soviet frontier is straddled by a homogeneous Muslim population, and the Sino-Mongolian frontier is similarly straddled by a Mongolian population. This important circumstance, only obliquely referred to by Professor Rossabi, emphasizes the inconvenience of including Manchuria in a geographical description of which the very essence is the presence of a significant minority population.

Professor Rossabi's description of the minorities under Chinese Communist rule is brief but clear and objective. Since, as he rightly points out, information is exceedingly difficult to come by, he refrains from expressing any precise opinion on reports that China aims at the complete sinicization and colonialization of Sinkiang and Inner Mongolia, and he ignores the sharply contrasting assessments of conditions in these areas made by the Soviet Union and by other Western specialists. These, however, are of considerable interest.

During the honeymoon period of Sino-Soviet relations which came to an end in 1960, the Chinese and Soviet journals repeatedly declared that China had "solved the nationalities problem on the basis of the creative application of Marxist-Leninist principles". An article in *Sovetskoye Sostoyaniye* (Soviet Contemporary Studies) of May 1955 even contained a highly favourable account of the Sinkiang agrarian reforms of 1952-1953, con-

trasting them with similar reforms in Soviet Central Asia during the Stalinist period, much to the latter's disadvantage. After the rift in Sino-Soviet relations this appreciative assessment was replaced by outright Soviet condemnation of everything done by China in Sinkiang and Inner Mongolia since 1949. During the Cultural Revolution of 1966, the West joined in this condemnation, publishing lurid accounts of Chinese repression of the minorities. Shortly after, however, in May 1967, a BBC broadcast discussion by Owen Lattimore, Brian Hook and Stewart Golden came out in unqualified praise of the Chinese treatment of minorities in Sinkiang, Inner Mongolia and Tibet. "There is absolute equality between the various nationalities in China" and "both economically and culturally the minorities are much better off than they've been for many hundred years" were some of the statements made. In absolute contrast to this was an article in the Soviet journal *Kommunist* of July in the same year. This described the Chinese treatment of minorities as a calculated campaign of repression, asserting among other things that there was no radical difference between Mao's nationalities policy and that of the Chinese emperors.

How to arrive at a reasonable appreciation of conditions in areas not open to impartial investigation and which are the subject of contrasting types of wishful thinking is a problem whose difficulty varies according to circumstances. The present position with regard to reliable information about the non-Han minorities of China is much the

same as it was about the Asian minorities of the Soviet Union thirty years ago. At that time the West derived its information from two main sources—refugees and Soviet propaganda designed for foreign consumption, the one wholly denigratory, the other wholly eulogistic. It was not until the middle 1950s that a tertium quid began to appear in the shape of a large quantity of descriptive and discursive writing intended for home consumption, from which it was possible for the discriminating student to construct a reasonably accurate picture of actual conditions among the Soviet Asian minorities. No such writing apparently yet exists in China, or if it does, it is not available to the West. Meanwhile, all that can be said is that the truth probably lies somewhere between the two assessments described above.

Professor Rossabi contends that "the governments of the Ming and Ch'ing dynasties and the present Communist Chinese leaders, have all pursued, in general, the same objectives in Inner Asia", these objectives being: defence against incursions either from the indigenous peoples or from Russia; control of the region's economic resources and, broadly speaking, sinicization. In a general sense this is certainly true, but it is only the present regime which has pursued these aims with consistent vigour and, as far as can be seen, a large measure of success. If, as Professor Rossabi believes, there was once a possibility of the north-western "outer regions" constituting a united threat to the Chinese heartland, this possibility is now so remote as to be barely conceivable.

## Japan Incorporated

By R. P. Dove

JOHANNES HIRSCHMEIER and TSUNEHIKO YUI:  
The Development of Japanese Business 1600-1973  
340pp. Allen and Unwin. £6.95.

Neither "Club of Rome" nor "oil crisis" appear in the index of this book, completed, apparently, in 1973, the last of the years of cloudless confidence. It is, consequently, a success story, with only one or two questions marks left hanging over the future. Are the younger generations of bureaucrats and managers growing up too individualistic to carry out intact the patterns of group loyalty and beehive integration which have provided such a powerful basis for economic growth? Or will disillusion with GNP growth rates as the measure of national progress and consequent talk of a need to "rediscover" the Japaneseess of Japan lead to a reaffirmation of traditional values?

These traditional values and the way in which they have animated the business elite are the chief themes of this book. It has become conventional for those who tell us what makes the Japanese businessmen tick to invent some new mind-catching concepts. Johannes Hirschmeier and Tsunehiro Yui offer "vertical order", "horizontal web" and "functional role expectations" (i.e. conformity). The enterprising merchants of the 1600s and the modern Mitsubishi manager may differ widely in their degree of sophistication, and it makes a difference whether it is "the family" or some giant enterprise or "Japan Incorporated" to whom they dedicate their loyalty, but say Johannes Hirschmeier and Tsunehiro Yui, the basic pattern of motivation has not so very much changed.

That Japanese businessmen have not been typical exponents of the Weberian "spirit of capitalism" or even Schumpeterian individualism is a point which most would concede. But how much their actions were affected by a self-imposed patriotism is a matter of much debate. (Was the mood of the late 1920s and early 1930s anti-business, for instance, because the patriotism of the

Inner Asia, if there ever was a geographical or political one, is now a thing of the past.

This book contains much interesting and clearly presented material about the period when the term Inner Asia had some advance, that is, from the beginning of the Ming dynasty to the second half of the nineteenth century. During this period all the major developments continued a considerable non-Han population and had a military and economic significance. But with its sinicization, Manchuria, while remaining of great and increasing strategic and economic importance, ceased to be an "Outer Region" in the old sense. A separatist tendencies which it played in the 1930s under Japanese influence and later in the 80s had nothing to do with inner Asian nationalism.

What Professor Rossabi calls "the decline of Inner Asia" was not the disappearance of Inner Asia as a strategic, economic or any sort of entity. By continuing, concept of Inner Asia into the times he devotes attention from is a matter of outstanding importance today, the confrontation of Russia and China in an area which can most intelligibly be called Inner Asia. *Tsentrasiya Aziya* is known to the Russians, who distinguish it from *Srednyaya Aziya* (Middle Asia), which consists only of Soviet Central Asia. The frontier dividing the two powers can most intelligibly be called Inner Asia. Through peoples with close cultural affinities, particularly in the case of the four million or so Turkic and Uygur peoples of Sinkiang and the much larger Turkic and Uygur population of the Soviet Central Asia republics. When dealing with the communist period Professor Rossabi might have done better to confine himself to this area.

nineteenth-century pioneers given way to a more selfish pursuit of profits by their "colleagues" or successors" as the authors' gist, or was it just because it was a more articulate and accessible? If the authors had written more about the incomes of businessmen heroes and less of their sentiments they might have been more convincing.

Motivations apart, the book is useful summary, based on a range of secondary sources, of development of business and of the structures, attitudes, labour management systems etc. Their explanations of what change are sometimes a little facile and sometimes dubious, but that is largely the result of an attempt to cover such a wide and such a wide time-span—inevitably entails a rather high level of generalization. What generalization about the nineteenth-century entrepreneur, for instance, is likely to fit both Iwasaki, the bucking robber samurai who was a man for any of the American cowboy contemporaries and Shibusawa, the smooth and high-principled patriot?

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**East Kilbride**  
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W. GORDON McNAY,  
Chief Executive.

**Inner London Education Authority**

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Application forms and further details from **RD/Estab 2A/1, Room A45, Addington Street, London, SE1 7PB. (01-633-5772).** Completed applications to be returned not later than Friday, March 5, 1976.

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